

2010-2011 | 196TH SEASON



HARRY CHRISTOPHERS
Artistic Director

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MOZART: A MUSICAL JOURNEY

OCTOBER 1 & 3, 2010

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Welcome to our 196th Season

Dear Friends,

Thank you for the kind reception last season as I began my tenure with the Handel and Haydn Society. I am pleased to welcome you to the 2010–2011 Season, my second as Artistic Director. We have invited many exceptional guest artists to join our fine Period Instrument Orchestra and Chorus, including violinist Rachel Podger, who will entertain you with her inspirational rendition of Mozart's A Major Violin Concerto. This program represents a journey through Mozart's musical life. In fact, each season will be a journey leading towards our Bicentennial in 2015 where we will explore and celebrate Handel and Haydn Society's rich history.



This season marks the 25th Anniversary of the Karen S. and George D. Levy Educational Outreach Program. Each year, this initiative offers 10,000 Greater Boston youths the opportunity to sing in a chorus, perform with our musicians and learn music theory (see page 23).

In February I am delighted to present Handel's biblical epic *Israel in Egypt*. The Society premiered this dramatic tour de force in 1859 and now we will be performing it for the first time by the orchestra on period instruments.

We have a new CD for you — Mozart's Mass in C Minor. This is my first collaboration with the Society, which will be followed by a recording of Mozart's *Requiem* to be released in September 2011.

And lastly, I would like to pay tribute to the outstanding five-year leadership of Todd Estabrook as Board Chair, and welcome Nicholas Gleysteen to that position. I am greatly looking forward to working with Nick in his new role; his inspirational leadership will be a great bonus for the Society.

I am thrilled to have you join us this season and I thank you for your patronage.

As ever,

Harry

Harry Christophers



HARRY CHRISTOPHERS
Artistic Director

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Handel and Haydn Society

A principal leader of Boston's arts community since 1815, the Handel and Haydn Society will reach its Bicentennial in 2015. The Society, with its Period Instrument Orchestra and Chorus, is internationally recognized in the field of Historically Informed Performance, a revelatory style that uses the instruments and techniques of the time in which the music was composed. Handel and Haydn is America's oldest continuously performing arts organization, with a longstanding commitment to excellence and innovation.

Handel and Haydn is widely known through its local subscription concerts, tours, concert broadcasts, and recordings. The Society's *Lamentations and Praises* won a 2002 Grammy Award, *All is Bright and Peace*, appeared simultaneously in the top ten on *Billboard Magazine*'s classical music chart. In September 2010, the Society released its first collaboration with Harry Christophers on the CORO label, Mozart's Mass in C Minor. This CD is the first in a series of recordings leading to the Bicentennial.

Celebrating 25 years this season, the Society's Karen S. and George D. Levy Educational Outreach Program brings music education and vocal training to more than 10,000 students in the Greater Boston area annually. Learn more at www.handelandhaydn.org.

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Harry Christophers, Artistic Director

Harry Christophers was appointed Artistic Director of the Handel and Haydn Society in 2008 and began his tenure with the 2009–2010 Season. He has conducted Handel and Haydn each season since September 2006, when he led a sold-out performance in the Esterházy Palace at the Haydn Festival in Eisenstadt, Austria. Christophers and the Society have since embarked on an ambitious artistic journey that begins with the 2010–2011 Season with a showcase of works premiered in the United States by the Society over the last 195 years, and the release of the first of a series of recordings on CORO leading to the Society's Bicentennial.

Christophers is known internationally as founder and conductor of the UK-based choir and period instrument ensemble The Sixteen. He has directed The Sixteen throughout Europe, America, and the Far East, gaining a distinguished reputation for his work in Renaissance, Baroque, and 20th century music. In 2000, he instituted the "Choral Pilgrimage," a tour of British cathedrals from York to Canterbury. He has recorded close to 100 titles for which he has won numerous awards,

including a *Grand Prix du Disque* for *Handel Messiah*, numerous *Preise der Deutschen Schallplattenkritik* (German Record Critics Awards), the coveted Gramophone Award for Early Music, and the prestigious Classical Brit Award (2005) for his disc entitled *Renaissance*. In 2009 he received one of classical music's highest accolades, the Classic FM Gramophone Awards Artist of the Year Award; The Sixteen also won the Baroque Vocal Award for *Handel Coronation Anthems*, a CD that also received a 2010 Grammy Award nomination.

Harry Christophers is also Principal Guest Conductor of the Granada Symphony Orchestra and a regular guest conductor with the Academy of St. Martin in the Fields and the Orquesta de la Comunidad de Madrid.

In October 2008, Harry Christophers was awarded an Honorary Degree of Doctor of Music from the University of Leicester. Most recently, he was elected an Honorary Fellow of Magdalen College, Oxford and also of the Royal Welsh Academy for Music and Drama.

Program

Friday, October 1, 2010 at 8pm

Sunday, October 3, 2010 at 3pm

Symphony Hall

Harry Christophers, conductor

Rachel Podger, violin

Serenade in G Major, K.525, *Eine kleine Nachtmusik*

Wolfgang Amadeus Mozart
(1756-1791)

Allegro

Romance: Andante

Menuetto: Allegretto

Rondo: Allegro

Violin Concerto No. 5 in A Major, K.219, *Turkish*

Mozart

Allegro aperto

Adagio

Rondeau: Tempo di Menuetto

Rachel Podger, violin

INTERMISSION

Overture and March from *Mitridate*, K. 87

Mozart

Symphony No. 38 in D Major, K.504, *Prague*

Mozart

Adagio – Allegro

Andante

Presto

This program is generously underwritten by Mr. & Mrs. Nicholas Gleysteen.

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The program runs for approximately 115 minutes, including intermission.

The audience is respectfully asked to turn off all cell phones and audible devices during the performance.

Handel and Haydn Society is funded in part by the Massachusetts Cultural Council,
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Conductor's Notes

We open and close the season with Mozart. From his early years of European travel, he absorbed all styles and traditions of music and made them his own. I intend in this opening concert to give you a startling overview of his work. He was only a precocious teenager (aged 14) when he wrote the opera *Mitridate* with its scintillating Overture and quite heroic March to herald the return of the King of Pontus.

Four years later he was to have a flurry of composing violin concertos and with each one he took the genre a stage further. The fifth in A Major breaks new ground not only in the first movement with its surprising but absolutely compelling six bars of *Adagio* solo but also with the exotic Turkish elements he uses in the last movement. I am so delighted to welcome Rachel Podger who is surely one of the most creative talents to emerge in period performance over recent years; she will bring an irresistible charm and freshness of approach to this colourful concerto.

In the final years of Mozart's all too short life he gave us, for posterity, the ever popular *Eine kleine Nachtmusik* and one of his finest symphonies, traditionally named *Prague*. He undoubtedly had a particular affection for Bohemia and its capital Prague. He had been warned in Vienna that "a man's reputation here lasts a short time;" not so in Bohemia, they accepted him with open arms. *Figaro* had provoked a veritable storm and the *Prague Symphony* was acclaimed to be a triumph.

—Harry Christophers



WATCH ONLINE

See Harry talk about
Mozart: A Musical Journey at
www.han delandhaydn.org.

Program Notes

A *Composer's World*

MOZART: PRODIGY. REBEL. LEGEND.

(Johann Chrysostom) Wolfgang Amadeus Mozart was born in Salzburg on January 27, 1756. At the age of six, Wolfgang, and often his sister Maria Anna, began performing to enthusiastic audiences in Vienna and Munich. Over the next eight years, he traveled to European capitals, astonishing professional musicians and amateurs alike with his musical abilities and knowledge.

While in Italy for 15 months, Mozart received a commission to compose the first opera for the 1770-71 season in Milan. A story of love, suspicion and honor set in ancient Rome, *Mitridate, Rè di Ponto* was a popular subject for operas throughout the 18th century.

Mozart's librettist, Vittorio Amedeo Cigna-Santi, wrote an intricate love story. Mitridate, King of Pontus loves and intends to marry the Greek princess Aspasia; Mitridate's grown sons, Sifare and Farnace, secretly love her as well. Aspasia is in love with Sifare. At first, Mitridate tries to use his power to manipulate the situation to his advantage; however, in the face of the approaching Roman army, a dying Mitridate reconciles with his sons, blesses the marriage of Aspasia and Sifare and names Sifare as king. The overture encapsulates the emotional extremes of the opera in a three-part structure. The first part, *Allegro*, alludes to the shifting nature of the drama

WATCH ONLINE

See Teresa Neff's Video Program Notes for *Mozart: A Musical Journey* at www.hanelandhaydn.org

with loud chords followed by a delicate violin line. The sweet melody played by flute and violin in the next section, *Andante grazioso*, provides contrast with the opening section. The final part, *Presto*, builds in tension and excitement from a single pitch in the strings. The March announces Mitridate's arrival in the drama, defining that character's noble and military stature despite being recently defeated in a battle.

Mozart composed this opera in about 5 months. The singers and instrumentalists openly expressed their doubts about the ability of a 14-year-old to compose such a complex work and Mozart did revise the score, perhaps in response to skepticism surrounding the commission. All doubts were erased after the first orchestral rehearsal. The first performance on December 26, 1770 was a resounding success with both the public and press and the opera ran for 22 performances.

Having been given the honorary title of *Konzertmeister* to the Salzburg court on October 27, 1769, Mozart was officially appointed to the post on July 9, 1772 with a salary of 150 florins (approximately \$8,000 today). For his last trip to Italy, Mozart composed another opera as well as vocal and instrumental music. Because Mozart and his music were so well received on each of his three trips to Italy and all of his travels, there was mounting hope that he would be offered a court position in Italy or Vienna. This did not happen, so a discontented Mozart returned to his duties in Salzburg in 1775.

Composed in 1775, the Violin Concerto in A, K.219 was the last of five violin concertos written by Mozart. Although why Mozart wrote these works is not known, scholars have speculated that he may have been required or simply wanted to write them for the Salzburg court because he was concert master of the archbishop's orchestra; he may have played the solo part himself. Other possible reasons include the popularity of the concerto in Salzburg at this time and Mozart's desire to explore this genre after his recent trips to Italy where this style of concerto originated.

In the first movement, the opening *tutti* section contains several complementary musical phrases. The first solo section is distinguished by an *Adagio* (slow) opening before continuing at the *Allegro* (fast) tempo introduced by the *tutti*. The soloist dominates throughout the first movement; there is only one brief *tutti* passage between the first and last orchestral statements.



The Boy Mozart, anonymous oil painting, possibly by Pietro Antonio Lorenzoni, 1763.

A longer orchestral opening and shorter subsequent *tutti* sections also characterize the second movement, *Adagio*. The effortlessness of the opening lines flowers into expressive solo passages without sacrificing the elegance of this movement.

The final movement begins with the soloist introducing a triple-meter minuet theme, which returns throughout the movement. The central section shifts to duple meter and features figurations in the solo violin over long-held tones in the orchestra. These figurations were associated with music of exotic cultures and contributed to the naming of this concerto "The Turkish." After this musical departure, the return of the minuet theme is all the more delightful. In 1777, Mozart, with help from his father, asked to be released from his responsibilities at the Salzburg court.

The archbishop responded by firing both father and son. His father's position was soon restored, but Wolfgang, who had not been reinstated, was free to offer his talents to other courts and traveled with his mother in search of a better post. No position was offered and the trip ended tragically when his mother died while they were in Paris in 1778. Soon after Leopold instructed his son to return to Salzburg; there was a new position as court organist available in addition to his former post as concert master. Mozart accepted the new position reluctantly. After traveling to Munich in 1780 to fulfill another opera commission, Mozart left the archbishop's court in June 1781. He remained in Vienna and on July 31, 1782, married Constanze Weber.

His first years in Vienna were filled with success. He composed one of his most popular operas, *The Abduction from the Seraglio*, and was in demand as a piano



The Prague skyline.

concerto performer and composer. His association with the librettist Lorenzo Da Ponte produced three of his greatest operas, one of which, *The Marriage of Figaro*, made him popular in the city of Prague. This led to an invitation for the composer and his family to visit that city. The trip was a success from the start; Mozart wrote that “Nothing is played, sung or whistled but Figaro! Nothing, nothing but Figaro! Certainly a great honor for me.”

Mozart composed Symphony No. 38 in D major, K. 504 in December 1786; it was completed in about one month. Its nickname comes from a triumphant first performance in Prague in January 1787 as well as numerous subsequent performances in that city. Interestingly, the symphony has three rather than four movements. While not uncommon, Mozart had not composed a 3-movement symphony since 1778. The dramatic opening of the slow introduction to the first movement builds anticipation for the *Allegro* section that follows. The second movement, *Andante*, takes on a pastoral feeling with its lilting rhythmic pattern and long-held notes in the bass. This natural simplicity is belied by the numerous flourishes that propel the music forward. The Finale (*Presto*) begins with a quickly rising idea that then unravels, eventually returning to its starting point to begin again. These two elements permeate the entire movement. Mozart uses the jaunty opening motive alone or in succession and at other times combines it with a portion of the unwinding descending motive.

Mozart's Time

1756	Mozart born in Salzburg
1759	George Frideric Handel dies in London
1762	Reign of Catherine the Great of Russia
1763	First excavations at Pompei
1770	<i>Mitridate</i> premieres in Milan Thomas Jefferson begins building Monticello
	Ludwig van Beethoven born in Bonn
1773	Boston Tea Party
1775	Mozart composes Violin Concerto No. 5 British author Jane Austen born
1776	Declaration of Independence
1780	Reign of Joseph II in Austria
1781	Mozart leaves Salzburg court
1786	Mozart composes Symphony in D, K. 504
1787	Mozart composes <i>Eine kleine Nachtmusik</i>
1789	First American novel, <i>The Power of Sympathy</i> , by William Hill Brown published in Worcester French Revolution
1791	American inventor Samuel Morse born in Charlestown, MA Mozart dies in Vienna

During his stay in Prague, Mozart was asked to compose an opera for the beginning of the new season in the fall. After returning to Vienna, Mozart turned to Da Ponte for another libretto, *Don Giovanni*. He worked on this opera throughout the summer of 1787, but interrupted it to compose the serenade *Eine kleine Nachtmusik* (“A Little Night Music”).

Why Mozart wrote the serenade is not known. Although the genre is often described as a kind of musical diversion, this serenade demonstrates Mozart’s



Instrument Spotlight: Violin

Though a classical period violin may appear identical to a 21st century instrument, there are significant differences. Instead of the steel strings generally used with modern violins, period violins utilize strings made of catgut, which offer a warm tone color that suited the more intimate settings of 18th century performance spaces.

The period violin also has a shorter fingerboard, and does not utilize a chin or shoulder rest, as the lack of extreme high notes in 17th and 18th century music made excessive shifting with the left hand unnecessary, along with the need to hold the violin tightly between the neck and shoulder.

clarity of writing. The first movement, *Allegro*, is filled with infectious rhythmic energy and memorable themes. Next, the *Romanza* suggests the original meaning of the serenade; that is, a love song performed beneath the beloved's window at night. The *Minuet* and *Trio* are refined and stately dances with a touch of whimsy. By recalling the exuberance of the first movement, the final *Allegro* rounds out the composition. The opening theme of this movement returns in various guises, acting as an anchor for the musical excursions in between.

Mozart returned to traveling in 1789 when he accompanied Prince Karl Lichnowsky on a trip to Berlin. Although not a financially successful tour, Mozart stopped twice in Leipzig where he played the organ at the *Thomaskirche*, where Johann Sebastian Bach (1685-1750) had been music director. In Vienna, Mozart met with his friend Joseph Haydn on the eve of that composer's own journey to London. The last two years of Mozart's life were busy with composing new works, including symphonies, two operas and a requiem. He died on December 5, 1791.

Mozart's professional life was filled with accolades and disappointments. His musical life was one of continuing innovation. The works on today's concert take us on a journey of these innovations and demonstrate Mozart's skill at combining attributes of different genre within one work. Beginning with the selections from *Mitridate*, which introduces the young composer influenced by Italian opera, to the mastery of "The Prague" Symphony, which incorporates the dramatic shifts of opera within the context of symphonic writing, Mozart's compositions speak to audiences of any day through their lucidity and depth of expression. These are the enduring qualities of Mozart's music.

Program notes prepared by
Teresa M. Neff, Ph.D.
2010–2011 Historically Informed
Performance Fellow



Bicentennial Beat: Mozart

The Society has had a connection to Mozart dating from its very beginnings in 1815; here are just a few of the highlights over the years.

Missa longa in C **K. 262**

1829: Handel and Haydn Society gave the American premiere of this work on April 13, 1829.

Serenade No. 13 **(*Eine kleine Nachtmusik*)**

1989: First Handel and Haydn performance was on August 1, 1989 at Tremont Temple.

1991: Second performance was part of the Handel and Haydn Mozart Festival on April 22, 1991 at Houghton Memorial Chapel, Harvard, directed by Christopher Hogwood.

Violin Concerto No. 5 **K. 219**

1989: First Handel and Haydn performances were on April 7 and April 9, 1989 at Symphony Hall, directed by Christopher Hogwood. Daniel Stepner was featured as violin soloist.

SEE IT ONLINE: Learn more about the Society's rich history including an interactive Bicentennial timeline at www.handelandhaydn.org.

Artist Profiles

Rachel Podger



Rachel Podger is one of the most creative talents to emerge in the field of period performance over the last decade. Rachel has established herself as a leading interpreter of the music of the baroque and classical periods. She was educated in Germany and in England at the Guildhall School of Music and Drama where she studied with David Takeno and Michaela Comberti.

After beginnings with The Palladian Ensemble and Florilegium, she was leader of The English Concert from 1997 to 2002. In 2004 Rachel began a guest directorship with The Orchestra of the Age of Enlightenment, with whom she has toured throughout Europe and the USA. Rachel directed the orchestra at last year's BBC Proms and this year sees performances of Mozart's *Sinfonia Concertante* with the OAE and violist Pavlo Beznosiuk. Rachel is also in demand as a guest director and has enjoyed collaborations with Arte dei Suonatori (Poland), Musica Angelica and Santa Fe Pro Musica (USA), The Academy of Ancient Music and The European Union Baroque Orchestra.

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2010–2011 Season Upcoming Concerts

Beethoven by Levin, Haydn by Labadie

Fri, Oct 29 at 8pm

Sun, Oct 31 at 3pm

Symphony Hall

Bernard Labadie, conductor

Robert Levin, fortepiano

Handel's Messiah

Fri, Dec 3 at 7:30pm

Sat, Dec 4 at 3pm

Sun, Dec 5 at 3pm

Symphony Hall

Harry Christophers, conductor

Sophie Bevan, soprano

Catherine Wyn-Rogers, alto

Allan Clayton, tenor

Sumner Thompson, bass

A Bach Christmas

Thu, Dec 16 at 8pm

Sun, Dec 19 at 3pm

Jordan Hall

John Finney, conductor

Bach's Brandenburgs 3 & 4

Fri, Jan 21 at 8pm

Jordan Hall

Sun, Jan 23 at 3pm

Sanders Theatre

Ian Watson, director and harpsichord

David Miller, viola

Handel's *Israel in Egypt*

Fri, Feb 18 at 8pm

Sun, Feb 20 at 3pm

Symphony Hall

Harry Christophers, conductor

Beethoven's Fifth

Fri, Mar 18 at 8pm

Sun, Mar 20 at 3pm

Symphony Hall

Richard Egarr, conductor and fortepiano

Harry's Vocal Voyage

Fri, Apr 1 at 8pm

Saint Cecilia Church

Sat, Apr 2 at 8pm

Sun, Apr 3 at 3pm

Memorial Church at Harvard

Harry Christophers, conductor

Mozart's Requiem

Fri, Apr 29 at 8pm

Sun, May 1 at 3pm

Symphony Hall

Harry Christophers, conductor

Elizabeth Watts, soprano

Phyllis Pancella, mezzo-soprano

Andrew Kennedy, tenor

Eric Owens, bass-baritone

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2010-2011 SEASON OCTOBER 2 - MAY 7

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OCT 14 THUR 8PM

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OCT 16 SAT 8PM

James Levine, conductor

HARBISON Symphony No. 3

MAHLER Symphony No. 5

PINCHAS ZUKERMAN

OCT 20 WED 7:30PM*

OCT 21 THUR 8PM

OCT 22 FRI 1:30PM

OCT 23 SAT 8PM

OCT 26 TUE 8PM

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Pinchas Zukerman, violin

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BEETHOVEN Violin Concerto

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This season, the series is led by 2010–2011 Historically Informed Performance Fellow Teresa Neff, who teaches at the Massachusetts Institute of Technology and Boston Conservatory.

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Cabot-Cahners Room (1st Balcony Lounge)

Jordan Hall and Sanders Theatre:

Inside the concert hall

Saint Cecilia Church:

Lower Church

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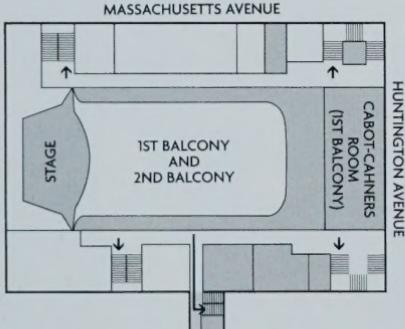
For patrons with disabilities: Elevator access to Symphony Hall is available at both the Massachusetts Avenue and Cohen Wing entrances. An access service center and accessible restrooms are available inside the Cohen Wing.

Large print program notes are available at the Patron Information table in the lobby.

Assisted listening devices are available. Please see the head usher for details.

Late seating: Those arriving late or returning to their seats will be seated only during a convenient pause in the program.

Lost and found: Located at the security desk at the stage door on St. Stephen's Street.



In case of emergency

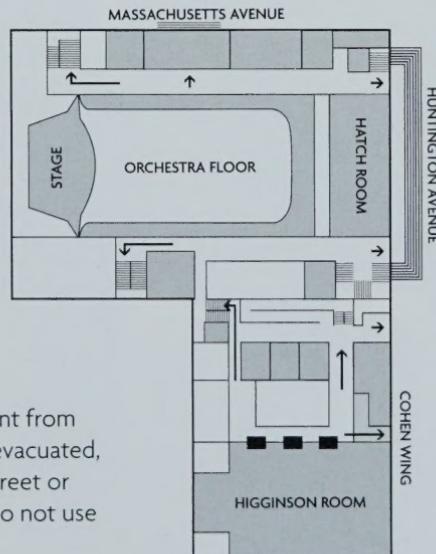
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Lounge and Bar Service: There are two lounges in Symphony Hall: The Hatch Room on the orchestra level, and the Cabot-Cahners Room on the first balcony. Each serves drinks starting one hour before each performance and during intermission.

Coatrooms are located on the orchestra and first balcony levels, audience-left, and in the Cohen Wing.

Ladies' rooms are located in both main corridors on the orchestra level, as well as at both ends of the first balcony, audience-left, and in the Cohen Wing.

Men's rooms are located on the orchestra level, audience-right, near the elevator, on the first balcony, also audience-right, and in the Cohen Wing.



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